

DOWN BEAT

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VOL. 12—No. 4

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XXIII—"Robot, Robot A Bee Gesundt"

There is one marvelous thing about the American press—you can always count on the Sunday supplements to come up with either a glowing prediction of things to come or else a deep dank dour essay on the horrific things we have in store for us. Exaggeration at one or the other ends of the pool is something that we as a nation simply enjoy too much to let go of.

That applies to some of the wild tales that have been flying around about what the end of the war (and when do the cheery boys think that will be now) will mean to music; how it will revolutionize bands completely. Trumpet players won't even have to blow their own noses anymore. A patented plastic whose it with (Module to Page 9)

Bookings Set Brooks Band

New York—Randy Brooks, ace trumpeter who recently left Les Brown to build his own band, is off to a good booking start. Currently at the Howard theater in Washington, D. C., Brooks follows up with two-weeks at the Raymor in Boston, then moves to the Palomar in Norfolk. Singers with the new crew are Phil Michale (last with Dean Hudson) and Loretta Vale, ex-Reggie Childs' chirp. Book was written by John Brooks. Band is under GAC aegis.

Ray Scott for BG Show Slot

New York—Raymond Scott is the best bet to replace Benny Goodman in *The Seven Lively Arts* when BG pulls out to front his big band sometime in March. Though papers weren't signed, both Scott and producer Billy Rose were in accord for the booking and were settling financial details. Deal will be handled through William Morris.

BLUE NOTES

By ROD REED

Due to wartime paper shortages, sheet music is scarce. If the situation gets any worse, publishers will have to start hiring un-pluggers.

With his insistence on vegetarian days in Manhattan restaurants, Mayor LaGuardia seems to be re-writing that song to *No Meat Ball*.

A maestro has been appointed assistant D. A. in Detroit because of his sway and swing. He's supposed to sway the jury and swing the murderer.

Icky Vicki, who has trouble with rationing, sings, *My Dreams are Getting Butter All the Time*.

Rum etc. has become Lime an' Coca-Cola for network use. This should entitle Ella Boole to writer credit.

Woody Steals Hamp's Stuff, Yells Glaser

New York—"Woody Herman has no right to win any polls as the top bandleader of the year! He took all his ideas from Lionel Hampton and without giving Hampton any credit either!"

That's not only a Lionel Hampton fan talking, that's Joe Glaser, the man who books the Hampton band. And he's not kidding.

"Woody Herman's band is a copy of the Hampton band," Glaser yelled in an interview with *Down Beat*. "Herman took *Flying Home* from Lionel, he took *Mop Mop* and he took *Boogie Woogie*. His tenor man Joe 'Flip' Phillips never used to play the way he's playing now, he got that from Arnett Cobb, Hampton's tenor-man. And Woody has even gone so far as to get a girl in the band to play vibes. It's an outrageous copy of the whole Hampton band idea."

Idea Ridiculous

In refutation, "Chubby" Goldfarb, manager of the Herman Herd, gave this statement to *Down Beat*:

"The whole idea is ridiculous. In the first place, *Flying Home* is one of those tunes that can be used by anyone who likes it well enough to want to play it. In fact, Benny Goodman plays it, Red Norvo plays it and so do hundreds of other jazz musicians.

Are they all stealing it from Hampton? As far as the other two tunes mentioned, Woody Herman doesn't play either of them and I don't know what gave Glaser that idea. As for 'Flip' imitating one of Hampton's men, I only know that he has been the

envy of other saxists, both before he worked with Woody and since he's been with him. And if hiring a girl to play vibes means that the band is stealing something from somebody, since when has there existed a monopoly on instruments? Does it bother Benny Goodman because Artie Shaw and Woody Herman stole his idea of playing clarinet?"

Bandleader Herman, confronted with Glaser's charge, was amazed at the whole idea and said that, to the best of his knowledge, he and Hampton were good friends and the notion of one stealing from the other had never entered into their conversations. Woody added that he thought Lionel's band was a great one but that his ork didn't imitate it or any other band, for that matter.

"It's taken us a long time to get what success we have now," Woody said. "And we did it the hard way, the same hard way that everybody has to do it."

At press time, *Down Beat* was trying to reach Lionel Hampton for his quote on the controversy.

Red Rodney In Philly

Philadelphia—Red Rodney, the kid trumpeter who recently left Tommy Dorsey because of illness, has joined Elliott Lawrence's new WCAU band.

Down Beat Plans Ellington Concert

Duke Ellington and his orchestra will be presented by *Down Beat* in a concert at the Civic Opera in Chicago on Sunday night, March 25. There will be no guest artists and the entire program will be played by the Ellington band, following the pattern of previous Ellington concerts at Carnegie Hall in New York and the one in Chicago a year ago.

First of a series of jazz and swing concerts which *Down Beat* plans to sponsor at the Civic Opera, Duke Ellington was selected as the initial attraction because he was the winner in the swing band division of the 1944 annual *Down Beat* band poll and because three of his musicians were selected for chairs in the mythical all-star band.

Duke's trophy as jazz king will be presented to him during the concert in Chicago and similar awards also will be made to Johnny Hodges, alto sax; Harry Carney, baritone sax, and Lawrence Brown, trombone.

Although the exact time has not been set, a half hour of the concert will be broadcast from coast to coast via the Blue Network. Details concerning this and the program of works which Duke Ellington will select for the concert will be published in subsequent issues of the *Beat*.

Tickets for the concert will be scaled from \$1.20 to \$3.60 and will be available only at the Civic Opera box-office, Madison and Wacker Drive, Chicago. Mail orders will be accepted, but no telephone reservations will be made.

Carolyn Grey Set for Pics

Los Angeles—Carolyn Grey, who left Sonny Dunham band last month, is back in Hollywood for picture commitments. Sonny, in town latter part of January for a two-weeks' vacation, signed Mary Ann, recently with Dale Jones, as a replacement. His band is scheduled for New York's Capitol Feb. 22.

Kenton Capitol Date Nixed

New York—Stan Kenton's scheduled date with the Capitol Theater here has struck a booking snag. Instead, it's a good bet that Kenton's crew will play at the Meadowbrook before heading back to the west coast. One definite eastern booking for the band's fans to catch will be the Earle Theater in Philly, February 23.

Freddie Slack Tries It Again

New York—Building bands is getting to be a habit with Freddie Slack. He broke up his last few after booking hassles but is currently planning another under new agency direction, after securing his release from William Morris. The boogie-woogie maestro is cutting four sides for Capitol here and later will record a Capitol album featuring his piano, backed with three rhythm.

Spike Spiked On the Cover

Spike Jones, the redoubtable maestro of the City Slickers band, tosses off a batch of that Valentine stuff for the cover of the current issue. His titian-haired vocalist, Judie Manners, caresses him lightly, while shapey tap-dancer, Mavis Mims, transfixes his heart with an arrow. Spike, his band—and his girls are touring theaters. The act is a ma-a-a-ad one, even more frantic than this cover photo!

Down Beat Awards Presented To Poll Winners



singer with a band, with Carol Bruce and Col. O.W. Sicks, Bob's commanding officer at Gardiner.

Jimmie Lunceford And His Boys Hit That Road Again



Omer Simeon takes off on a chorus while boss-man Jimmie Lunceford holds the mike to let the cash customers dig it.

This time tenor man Joe Thomas rides high, with Jimmie beaming his approval. The cats also liked it, according to the box office receipts of the Lunceford crew's current eastern road tour.

Trombonist Russell Boles decides these one-nighters aren't too bad after all. Though an occasional rest between sets helps.

Earl "Jock" Carruthers and his baritone sax get set for another night's work. But is it work with an outfit like Lunceford's?

Cliff Trenier takes a vocal. Brother Claude was missing at the moment, but as they are twins it didn't matter much. That's Omer Simeon, neatly blocked out behind Cliff, with Truck Parnham, bass, Jimmie, and alto man Ernie Purce. Bob Kreider Photos

Erroll Garner, New 88er, Draws Raves

New York—"The only two-handed piano player since Fats Waller!" That's the way one hip 52nd St. character describes Erroll Garner, featured with the Slam Stewart quartet at the Three Deuces here. But don't misunderstand, the remark doesn't imply that most 88ers are suffering from physical handicaps. It refers to the fact that the majority of pianists concentrate attack on the upper side of the ivories where it's much easier to employ nimble jazz phrases.

Garner, on the other hand, (the left one), really builds his bass figures and at all times each of his hands knows what the other one is doing.

Garner is brand-new to the local jazz scene and unknown outside of New York at present. He's young, only 23, and comes from Pittsburgh where he never learned to read music. This failing, if it is one, puts him in the same category as jazz critics, most of whom, according to a current survey, can't tell a dotted eighth from a rest note either. However, it doesn't seem to affect Garner's solid piano work nor his popularity with other jazz artists, who regard him as the greatest thing to hit 52nd St. in years.

Debussy Kick

For me, Garner's best aspect is his dreamy improvising in what might be called "modern" moods, smacking of Debussy and others of the French school. He says himself that his biggest influence has not been the work of



New York—Erroll Garner, sensational young Pittsburgh pianist now on 52nd St., whose brilliant 88 fingerings Frank Stacy tells about in the adjoining column.

other jazz pianists but rather musical scores from films. He's an avid movie fan, goes to the pictures as often as four or five times a day and it's Hollywood atmosphere music like the kind used as a background in *Laura*, *To Have and Have Not* and *Wuthering Heights* that strikes a responsive chord in his make-up.

He plays big, fat chords with a strong bass moving around constantly, his right hand improvising slow, ethereal and somewhat fragmentary ideas at one time, then darting from phrase to phrase with Tatum-like speed and accuracy at another.

Garner Style Dazzles

The latter dazzling style is the one Garner uses most at the Deuces where he plays with bassist Stewart, whose work with the bow grows more incredibly wonderful daily, guitarist Mike Bryan, now showing a new facet with his fine single-string performances, and drummer Hal West, already famous here for his pure beat and taste, though he has yet to receive proper national recognition.

Garner has composer ambitions but needs to master music theory and technique before putting down on paper the beauti-

ful themes that come out of his finger-tips. He has made two recording dates so far; one, 10 sides for Rex records and exemplifying much of his "moody" quality, isn't getting any production, the other, four sides for Black and White discs, will be on the market shortly. —tac

Small Wax Firms Under 802 Eye

New York—Local 802 is reported to be conducting an investigation of the promiscuous jazz recording being done by several of the "small" wax firms that popped into existence during the Petrillo disc-ban. Complaints have been registered that some of the firms involved are paying "below scale" prices to hot-men on the dates and are also printing false composer credits on labels and not paying off on composer royalties.

The union is also griped at musicians who wax for these firms in defiance of certain union regulations and recently there have been several cases of jazzsters being fined for taking part in platter dates. Reference here is to men "on transfer" who are allowed to do only a certain amount of work until they become members in full standing.

Wife Divorces Masters in LA

Los Angeles—Barbara Masterman, wife of Bandleader Frankie Masters (Masterman) was granted a divorce here on grounds of desertion. The musician was ordered to pay alimony of \$85 per week. Couple had been separated for almost two years.



Benny Goodman had crimson jowls the night he in New York, Duke Ellington in Los Angeles and Louis Armstrong in New Orleans were featured in a three-way radio jam session. Benny heard Louis play a "mop, mop" on his horn, and answered him on his clary again and again and again. After the broadcast, BG discovered that Louis only "mop-mopped" once—the others he heard through his earphones were his own, after traveling all the way to the coast and back!

WLB Digs Petrillo—All In Fun, Or Is It?

Washington—The WLB got its revenge on Petrillo! The union chief, who figuratively thumbed his nose at War Labor Board orders in the record ban controversy, got a song dedicated to himself at a recent "gridiron dinner" in celebration of WLB's third birthday. The song, to the tune of *Battle Hymn of the Republic*, was sung by a quartet of board lawyers. It goes like this:

*Fooley, fooley to Petrillo!
Cauliflowers to Petrillo!
Thumbs-to-noses for Petrillo!
Who made life tough for us?
He made us look like monkeys and
Our fair name he did taint
And in fact he did enough to try
The patience of a saint.
Please don't think it ain't been
charming—
A matter of fact, it ain't—
So nuts to Jim-mee P. ! ! !*

At press time hardly any band-leaders were reported adding the number to their libraries of standards.

Awards Made To Poll Winners

New York—Down Beat awards for 1944 are gracing the mantels of several of the country's outstanding musicians. At the Capitol theater here, Tommy Dorsey handled presentation honors for his ace drummer, Buddy Rich, who walked away with the number one hide-beating spot in the DB All-Star Band. Lovely Lee Wiley (vocalist-wife of pianist Jess Stacy) gave claristar Pee Wee Russell his statue trophy during a recent Condon Jazz Concert broadcast over the Blue Network, while the Beat's N.Y. editor, Frank Stacy, handed arranger Sy Oliver his award for coping best arranger spot at a performance of the army's *Port Parade* show over station WNEW.

At press time, plans were under way for long-hair Jose Iturbi to present "Sweet Band King" Charlie Spivak with the symbol of his victory on a coast-to-coast radio hook-up from the Hotel Commodore, where the Spivak band is playing currently.

Have to Toot Trumpet To Play Here!

New York—The Pelham Heath Inn here, name band spot, seems to have a penchant for trumpet-playing maestri. Latest young man with a horn to play the spot is Les Elgart, former sideman with the bands of Bunny Berigan, Charlie Spivak, Woody Herman and Dean Hudson.

Previously, and in succession, Henry Jerome, Billie Rogers, Sandy Spear, Lee Castle and Berne Mann worked from the Pelham bandstand.

Auld Rehearses For Horne Tour

New York—George Auld's new band is in rehearsal stage here and will book under Frederick Brothers aegis, the tenor-man having cut away from the William Morris Agency when he built this new crew. First dates were still indefinite at press time, but Auld said that he would probably join singer Lena Horne on a series of theater bookings after she closes the Capitol theater here sometime in March. Auld made a big hit earlier on a similar tour with the movie-star chlrlp.

Capitol Stars O'Day

Los Angeles—Anita O'Day, who took first place in girl band vocal division in Down Beat's 1944 poll, will draw star billing on series of Capitol platters to be released soon. Singer was backed by group of men from the Kenton band on number of sides made recently.

Phil Digs Venus



Washington, D.C.—Phil Brito doesn't seem to mind the disruption of his keyboard capers by one Venus Ramey. Who would! Chick is Miss America of 1944 and comes from this city. Two were caught back-stage at the Capitol theater between shows. Brito has a twice-weekly Mutual shot for Kremlin, Tuesdays and Thursdays at 1:30.

BG, D
Lost,

New York—[concert] opened playing with the into thinking h In spite of great popular success, neither."

With the above contest for the "mark of 1945" came stunning close the man who made Benny a man named Rudi Blech self was part of a cent Blue Network Esquire jazz bash, Herald-Tribune, past the nose of seahawks helpless is the editor.

Space limitations printing Blech's nauseous entire but, take my word piece is saturated personalized sarcasm that it gives the portions of a man. As musical critic is inexplicable examples of what.

Mildred Bailey woman who imitates Negro singers." bother to point ones are the ones which the wrong.

Duke's Re
"The effect of reed section was logged saxophones w
welter of sound later: "a trite

SITTIN' IN

SPELLING
C—is for his necktie.
A—is for arrangement
T—is for the last Tu
—to the j mighty



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Valentine Kick



Hollywood—The only way Stan Kenton can interpret this affectionate conclave is that it's the best way to observe Valentine's Day. Peggy Lee, Martha Tilton and Jo Stafford pose prettily at the Capitol studios. Charlie Mihm photo

BG, Duke & Bailey Lost, Moans Blesh

By FRANK STACY

New York—"The New York portion [of the Esquire jazz concert] opened with the Benny Goodman Quintet, B. G. playing with the flashy virtuosity which has fooled so many into thinking him a great player and a creative personality. In spite of great commercial and popular success, he is, of course, neither."

With the above statement, the contest for the "Most Asinine Remark of 1945" comes to an early but stunning close. The winner and the man who made the crack about Benny is a musical bottleneck named Rudi Blesh. The remark itself was part of a "review" of the recent Blue Network broadcast of the Esquire jazz bash, printed in the NY Herald-Tribune, where it sneaked past the nose of some hapless (perhaps helpless is the better word) editor.

Space limitations forbid reprinting Blesh's article in its nauseous entirety, fortunately, but, take my word for it, the piece is saturated with a vicious, personalized sarcasm so extreme that it gives the essay the proportions of a musical *vendetta*. As musical criticism, the article is inexplicable. Here are more examples of what I mean:

Mildred Bailey is "the white woman who imitated the wrong Negro singers." Blesh doesn't bother to point out just which ones are the right ones; nor which the wrong, for that matter.

Duke's Reeds Snore

"The effect of Duke Ellington's reed section was that of waterlogged saxophones snoring in a welter of sound effects." And later: "a trite Ellington

dished out in successive choruses by the Duke in a turgid turmoil." Ellington fans may make up their own comments on that one.

Anita O'Day is a "canary who sings in American *bel canto*, a style requiring honeyed, languishing tones and a streamlined chassis rounded in the right places." I know that Blesh means to be insulting here but he'd better look up *bel canto* in that musical dictionary again. Literally, from the Italian, it means "beautiful song" and is applied to good singing. This gets Anita by with the A plus she deserves, even though it's accidental on Blesh's part.

J. C. Higginbotham's solo is "a cross between sentimental ballad and phony grand opera, executed on a most coloratura trombone." How the hell did Puccini get in here?

By now, gentle reader, you get the drift and probably don't feel gentle any more. However, it becomes necessary at this point to get to the real meat of Blesh's article; in other words, what he thinks is good music and what should have been featured on the Esquire program.

Where Was Bunk?

Says Blesh: "It's a pity, that the truly great music of our day wasn't represented on this program." Where was the band featuring "the peerless Bunk Johnson"—"the great clarinet George Lewis"?—? Where was Kid Ory? Mutt Carey? That's what Blesh wants to know.

Now you want to know: who are Bunk Johnson, George Lewis, Kid Ory and Mutt Carey? These musicians, and I don't intend to deprecate their work because, like most of you, I'm not familiar enough with it to make any comment, are representative of what has come to be called "the old school of jazz." Bunk, at least, was great in his day. The others have rarely, if ever, been heard by any of our generation. They most certainly do not stand for the kind of music that we know and love as jazz.

No Jazz Since N. O.

Blesh, like many other diehards, has confined his musical listening to the early days of New Orleans jazz. With the rabid bigotry of a fanatic, he insists that there has been no jazz since that time, with the exception of

SITTIN' IN —



SPELLING BREEZE
C—is for his collar sans a necktie.
A—is for arrangements (what are those?)
T—is for the tram he hopped last Tuesday,
—to the jazzophile he's mighty lak' a rose.
—bel

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Join Andy Russell Show



Hollywood—Providing the melodic vocal backgrounds on the new Andy Russell show are lovely Connie Haines and Mel Torme's Meltones. The group, left to right, are: Bernie Parks, Betty Bevridge, Mel Torme, Connie Haines, Ginny O'Connor and Les Baxter.

the few notes that Bunk has played since Blesh and some like-minded friends chipped in and bought the old-time cornet star a new set of false teeth.

Blesh would say merely that there should be more of the old jazz, he might find someone to agree with him. But when he uses New Orleans jazz as a springboard from which to attack anything new, progressive or ad-

vanced, he becomes intolerable. And when he manages to have his absurd notions printed in the N.Y. Herald-Tribune, the time has come for action.

My suggestion is that Blesh should be confined to a small dark room on Perdido Street, where he will be allowed to go on polishing his 1905 recording cylinders, crooning the while over out-of-print Gennett labels.

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Names Change But Street Still Jumps

New York—52nd Street has a few jazz additions and subtractions this issue. Beginning at the west-side end of Swing Alley, Joe Marsala holds over at the Hickory House, while Kelly's Stable is offering a new show starring the Eddie South Trio, vocalist Bon Bon, pianist-singer Vicki Zimmer and the Vivian Garry Trio. Moving along, the Three Deuces has brought in boogie-woogie pianist Dorothy Donegan as ace part of a show featuring the two bands fronted by Don Byas and Slam Stewart, latter group including pianist Erroll Garner.

At the Downbeat Club, where the big band experiment tried out with Jay McShann failed badly, show policy reverts to the usual small combo set-up with Art Tatum's piano on top, plus tram-man Benny Morton's band and the Louie Morgan Trio.

The Onyx finds Barney Bigard's crew missing but Ben Webster holds down the bandstand with a foursome while both Dizzy Gillespie and Una Mae Carlisle are skedded for appearances.

Milt Mezzrow's Trio continues at Jimmy Ryan's and Tondaleo's has the Tiny Grimes Trio, Billy Daniels and Rubberlegs Williams, blues-singer attracting hep attention lately.

Down Beat covers the music news from coast to coast—and is read around the world.

CHICAGO'S BAND BRIEFS

A delay enroute from New York to Chicago by several hours caused Hal McIntyre and his orchestra to miss the early Panther Room proceedings on their opening night, February 2. Cab Calloway and his orchestra, who closed the previous night and opened at the south side's Regal theater February 2, did some fast shuffling to play the early show in the Panther Room and back to the Regal. McIntyre took it from there and in spite of the delay, established himself and his band, including vocalists Al Nobel and Ruth Gaylor, as Panther Room favorites. The College Inn presents Boyd Raeburn, following McIntyre, March 2 for two weeks; Woody Herman, March 16; Tony Pastor, April 13; Stan Kenton, April 27 and Jimmy Dorsey May 11.

Cab Calloway and his orchestra

cut their first Columbia recordings January 23, following their late show in the Sherman Hotel . . . Sid Catlett, who has been subbing for Sonny Greer with Duke Ellington, opens tonight (15) with his own combo in the Downbeat Room of the Garrick Lounge . . . Late patrons at Cafe de Society were sent one night last month when Art Tatum, enroute from Hollywood to New York, sat in with Tab Smith's solid group . . . Earl Hines, who opens at the El Grotto March 2, will be followed in April by Count Basie for two weeks . . . Dallas Bartley is still at Joe's DeLuxe and Red Saunders goes on and on at the Delis.

Del Courtney replaces Chuck Foster in the Blackhawk February 21 . . . Frankie Masters, at the Latin Quarter for nearly three months, closes tonight (15) and Bernie Cummins takes over. Mario Serritello, trumpeter, leaves Masters to remain in Chicago with Lou Breese's Chicago theater band. Recently divorced Frankie Masters may wed his vocalist, Phyllis Myles, but not for a year . . . Dorothy Claire, doing a repeat at the Latin Quarter, will be heard on the Breakfast Club while Marion

College Inn's Marimba Coeds



Chicago—Quartette of campus queens from Northwestern U.'s school of music who made their debut at the Hotel Sherman's College Inn, the Marimba Coeds make with the boogie and sweet music. Left to right are: "Tommy" Obermyer, Christine Austell, Dorothy Carroll and Norma Jean Lutz. Maurice Seymour pic

Mann vacations . . . Dick LaSalle, directing the late Neil Bondshu's orchestra, will open at the Blackstone Hotel March 2 . . . Buddy Franklin replaced Art Kassel at the Bismarck, when Kassel, who has played the spot many years, had a tiff with the management on billing and pulled out suddenly.

Glen Gray and the Merry Macs open at the Chicago theater February 16 for a week . . . Downtown presents the International Sweethearts of Rhythm the same week and the Five Red Caps and Jean Parks' all-girl band will hold forth at the Regal . . . Henry Busse will be at the Oriental February 23 for a week and Lionel Hampton, who played the Downtown last November returns there February 23 . . . Joan Mowery is the new Lawrence Welk vocalist and Jayne Walton has an eye for radio. Roy Bast, former Eddy Howard vocalist, replaces army-bound Bobby Beers with Welk . . . Jean Eldridge, former Charlie Barnet vocalist, is doing a single at the Paddock Club in Calumet City . . . Chet Robles has been at Helsing's Vodvil Lounge three years.

The Four Riffs, piano, drums, bass and guitar, are at the 3 Deuces . . . Sepia pianist, Freddy Russell, is at the 885 Club on Rush Street . . . Bea Mazur and

her orchestra, and Don Strahl, intermission pianist, are at the Normandy Theater Lounge . . . Jimmy Jackson and his orchestra, featuring vocalists Jane Carroll and Allan DeWitt, are doing business at the Band Box . . . Hey Hey Humphries, drummer with Eddie Wiggins at the Brass Rail, has played 88 weeks with various outfits in clubs operated by the Brass Rail management. Eddie and Mrs. Wiggins expect an infant in the fall . . . 38'er Floyd Bean leaves the Eddie Stone band to return to Chicago. Florian ZaBach, his violin and his orchestra, are making a hit in the Pan American room of the LaSalle Hotel . . . Vibraphonist Tay Voy, a bass and guitar, at the Hollywood Lounge, as well as pianist Gladys Keyes . . . Dick Becker's three-piece combo alternates at the Capitol with George DeCarle . . . The Fun For Your Money show, featuring Gloria Van, moves from the 5100 Club to the Trocadero in Henderson, Kentucky . . . Walter Hyde is with Chicago's William Morris cocktail department . . . Phil Shelley departed for the west coast, selling 25 of his attractions to the William Morris Agency on a seven-year percentage deal, retaining Arthur Lee Simpkins, Maurice Rocco, Three Bits O' Rhythm, et al.

Howard Uses Pickup Band for Broadcasts

Chicago—Eddy Howard, who disbanded after closing a week at the Oriental theater here last month, continues on the Raleigh program, using a band organized just for the broadcast, with pianists and arrangers Gil Radtke and Buddy and Billy Baer of the original band remaining.

Program, which emanated from Chicago for several weeks, switched back to New York for the February 7 broadcast. Reason for the breakup was due to traveling conditions and the work or fight order, with several of the men lining up defense jobs. Howard's present plans for reorganizing are indefinite.

Las Vegas—Jimmy Joy band opened at Hotel Last Frontier here Jan. 19 for 16-weeks run. Jules & Webb, guitar-violin duo, holding down the intermission stint.

She Knits, Too



Chicago—Julia Louise Herrmann, Oklahoma City girl, was featured with madman Spike Jones during the City Slickers' Oriental theater date here recently. Julia, who plays a very fine harp, spent most of her time on stage knitting. It's a Spike Jones routine that's used on theater tours. With that outfit, anything can happen—and always does!

Tax H

New York—No can make any pr hand by Adele G Ashworth and a p field Supper club 7 p.m. (EWT).

STRIC AD
by THE SQU

They say that man is quitting The Arts because he's playing the same show. Can't understand cause I never gettin his platter We Say Goodbye, ing clary, Red No world vibe bac Peggy Mann's lu

Eddie Vinson, a er with Cootie drafted and Warre place on vocals . . . first concert will b Conn., on April 1 ham will go into ater in Manhattan birthday with hi Marianne Rider an dall.

Lionel Hampton the concert field will be at Carnegie

Casual

New York—Ta says that Frank S mistreatment of In on a Hit Parade the straw that ba Strike's neck for sor and brought bett in as vocalis way through the one of his last tra said over the a had: "too many stories insist, ho Voice and his spo long before this they could get each other very w

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Chicago, February 15, 1945

NEWS

DOWN BEAT

uses Pickup Broadcasts
Howard, who closing a week at theater here last on the Raleigh a band organized broadcast, with pianists Gil Radtke Billy Baer of the remaining.

which emanated or several weeks, to New York for broadcast. Reason was due to travel and the work or with several of the defense jobs. Howard plans for reorganization.

immy Joy band el Last Frontier or 16-weeks run, guitar-violin duo, the intermission

nts, Too

Tax Hassel Perturbs Perry

New York—Nobody but a press agent could see how Perry Como can make any progress with his income tax report, soothed on one hand by Adele Girard and her harp, disturbed on the other by Mary Ashworth and a provocative knee. All three are heard on the Chesterfield Supper club show nightly (Monday to Friday) over NBC at 7 p.m. (EWT).

STRICTLY AD LIB
by THE SQUARE

They say that Benny Goodman is quitting *The Seven Lives of a City Girl*, was madman Spike the City Slickers' star date here recently plays a very most of her time long. It's a Spike that's used on With that outfit, happen—and all

Eddie Vinson, alto sax and singer with Cootie Williams, was drafted and Warren Evans will replace on vocals... Eddie Condon's first concert will be in Bridgeport, Conn., on April 1... Sonny Dunham will go into the Capitol theater in Manhattan on Washington's birthday with his new singers, Marianne Rider and Tommy Randall.

Lionel Hampton is going into the concert field, too. His first will be at Carnegie Hall on April 15, with Philadelphia and Washington to follow... Herbie Fields, now tooting with the Hamp, will build another band in May, he says... Miff Mole, seriously ill, is improving... Wayne King and his band may be the Jack Benny replacement for the summer.

Dave Lambert, one of Krupa's G-Noters, married Hortense Geist, while Buddy Stewart took Geraldine Cole, Bullets Durgom's ex-wife, as his bride... Jane Froman really is on that come-back trail, opens at the N. Y. Capitol after her Copacabana engagement... Jimmy Petrillo eyes the newsreels, not included in his pact with the movies.

Johnny (Paradiddle) Morris has a new one on the fire, called *Tom-Tom Tommy*... Looks like Lee Castle will join TD, while Jan Savitt, up for another physical, has broken up his band... Jane Harvey probably will chirp for BG, who prefers concerts to theater work hereafter... Sgt. Tony Martin is in China.

Louis Prima clicked so well at the Terrace Room in Newark that Frank Dailey is bringing him back for February 20... Jimmy Dorsey will re-open the redecorated Steel Pier in Atlantic City on April 1... Barney Bigard closed at the Onyx in Swing Lane and headed for that climate in California, where, as Gary Moore reported, a chap stepped off his porch and they had to drag the dew for his body.

Sam Donahue's band is broadcasting on the American Eagle show, heard over Mutual. Gloria Hart, pert chirp with Art Kassel, paused for an appendectomy, but rejoins the band tomorrow (Feb. 16) in Detroit... Marie Hawkins and Kathrine Davis are singing with Duke Ellington, while his ex-canary, Betty Roche, joined John Kirby... Bill Coleman is playing that fine horn with Kirby, too.

Chick Kardale, Randolph Street's "Tabby the Cat", walks in to see his plugs and puts down two cigarettes with the lead sheet of his tune, *A Story of Two Cigarettes* (with two t's, yet). Shortages being what they are, Chickson cuts king size in half to make two... Clyde (Newlywed) McCoy of the Memphis NATTC and Tex Beneke of the

Casual Frankie

New York—Talk around town says that Frank Sinatra's casual mistreatment of *Don't Fence Me In* on a *Hit Parade* broadcast was the straw that broke the Lucky Strike's neck for the show's sponsor and brought Lawrence Tibbett in as vocalist. Stopping halfway through the number during one of his last broadcasts, Sinatra said over the air that the tune had: "too many words." Other stories insist, however, that the Voice and his sponsor had agreed long before this incident that they could get along without each other very well.



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MUSICAL RESEARCH

Oklahoma NATTC (with the bands) exchange posts for five days.

Dick Jergens is now an ensign, stationed at San Diego... Kenny Sargent (ex-Casa Loma) is doing war work in the daytime and leading his own band at night in Memphis... Harry James is bidding for the Casa Manana on the west coast, because he wants to develop a business other than just fronting a band. Gonna settle down with Betty Grable, no doubt. Is that bad?

Atlantic City, N. J.—Brighton Hotel, class Boardwalk hostelry, has finally gotten in step with the times and for the first time in its 64 years of existence, there is dancing for diners.

Riots Close Culver City Niteries

Los Angeles—Efforts of Culver City police department to close the Casa Manana and Old Plantation because of "zoot suit" riots at the Casa Manana were blocked by an injunction issued in superior court here, with Feb. 5 set as date for hearing.

A police order suspending licenses of both spots was issued following what Culver City Police Chief D. H. Postal said was a "near race riot," which occurred early on the morning of Jan. 21 at the Casa Manana, during the swing-shift session played by

Lew Gray's band. Harry James' crew, which was then playing week-end dates at the Casa, left the stand at 12:30.

Musicians present at the time described the incident as "just a fight—somebody poked someone in the nose. A service man punched a 'pachuco' (zoot suiter) kid, or maybe it was the other way around, and friends rushed to his assistance."

The Old Plantation (not to be confused with the New Plantation Club currently playing Billy Eckstine) was included in the suspension order, the chief of police said, simply because it "would have looked like discrimination to have let it continue to operate with the Casa Manana closed!"

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- (C) CHIAPANEAS
- (D) COW-COW BOOGIE
- (E) I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN
- (F) KNOCK ME A KISS
- (G) MISTER FIVE BY FIVE
- (H) PICCOLO PETE
- (I) RIDE ON
- (J) UNDECIDED
- (K) WELL ALL RIGHT!
- (L) WHEN JOHNNY COMES MARCHING HOME

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| | | | | STATE..... |

Cugat Hits That Jackpot With His Headaches

Los Angeles—Conflicting bookings, loss of men, and difficulties with Dolores, dancer and singer whose career as a bandleader he once sponsored, were making headaches for Xavier Cugat here.

H. D. Hover, operator of Ciro's, de luxe Hollywood nitery where Cugat had appeared, said that when Cugat closed there to fill studio commitments he, Hover, was persuaded to take the new band fronted by Dolores on the condition that Cugat would bring his own band back when he concluded the studio chore.

Opened At Troc

Instead, Cugat opened at the Trocadero, Hover's chief competitor. "And that affair," Mr. Hover told *Down Beat*, "I am placing in the hands of my attorneys for appropriate action."

The trouble really started before Dolores and her band, which was organized and directed by Charlie Gonzales, opened at

Ciro's. Cugat, it seems, agreed to supply arrangements, advice, and the use of his name for certain monetary considerations. While the band was still in rehearsal Cugat and Dolores disagreed on the amount of said considerations and Cugat withdrew.

Cugie Stuck

But Mr. Hover, who had bought the band solely because of the Cugat tie-up said, "Oh, no you don't. It's in the contract that I can bill this band as 'Xavier Cugat Presents', and that's the way it's going to be."

Meantime, it was reported that Cugat found he had promised to play simultaneously, when he leaves here this month, at New York's Waldorf (his "home" location) the Copacabana, and a Florida spot. About this time he learned that some eight or nine of his musicians will not leave Hollywood. "It's enough," said the maestro, "to make a guy lose his Spanish accent."

Los Angeles—Kay Kyser troupe left here latter part of January on tour of 18 army posts and hospitals. Unit, which included singers Georgia Carroll, Dolly Mitchell, Don Leslie and the Town Criers, returns to Pacific coast for Feb. 28 broadcast from marine base at San Diego.

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LOS ANGELES BAND BRIEFS

Palladium has Tony Pastor lined up to follow Frankie Carle (opening March 20). . . . Pastor comes in around May 1 for a six-weeks' stand, after which Mgr. Maurie Cohen says he figures on a string of bands new to the coast.

Harry James at Long Beach's Municipal Auditorium for a series of four Saturday night dates starting Feb. 17, with Charlie Barnet taking over the week-end stands at the Casa Manana starting Feb. 16. . . . Bob Chester at the Casino Gardens for the Saturday-Sunday of Feb. 2-3. . . . Al Donahue drew another four-week hold-over at the Aragon. . . . Nilo Menendez, fronting a portion of band fronted briefly at Ciro's by Dolores is doing alternate stint with Ivan Scott's unit.

Duke Ellington due at Ciro's for a two-week stand starting Feb. 16, with Mgr. Hover dicker for Carmen Cavallaro for near future. . . . Lew Salter, back from Eastern Jaunt, took over bandstand at Pirate's Den. . . . Jack Teagarden returned to coast with nucleus of his band, is resting up at his Long Beach home and doing one-nighters. . . . Leighton Noble a hold-over at Slapsie's.

Jive Jottings

Harlan Leonard band followed Gerald Wilson at Shepp's Playhouse, Wilson heading for San Diego's Silver Slipper. . . . Bob Parrish-Bill Grey band heading for eastern theater dates at close of Club Alabama run.

Sister Tharpe's engagement at New Plantation Club, originally set to coincide with that of Billy Eckstine (starting Feb. 1), postponed to start with that of Buddy Johnson band, which opens March 1. . . . Slim Gaillard, who alternates with Coleman Hawkins at Billy Berg's, has augmented his duo into a trio.

Eddie Heywood combo a bit of a sensation at Shepp's Playhouse—the line-up: Eddie, piano; Lem Davis, alto; Emmett Berry, trum-

McHugh, Cantor Bid Mills Music

Los Angeles—Deal is currently under way in which Irving Mills will sell out his entire publishing interests to Jimmy McHugh, songwriter, and Eddie Cantor.

McHugh personally confirmed reports, saying that he and Cantor had made an offer of \$1,500,000 for the Mills music holdings and that he was in conference with Mills' attorney, Samuel Buzzell, for purpose of "ironing out details." He stated that he was confident deal would go through. Mills could not be reached for comment.

McHugh, a veteran songwriter with an impressive string of hits to his credit and still one of Hollywood's leading tunesmiths, said he wanted the Mills catalogue for "sentimental as well as financial reasons" because it contained many of his own songs, including the perennial *I Can't Give You Anything but Love*.

pet; Keg Purnell, drums; Vic Dickerson, trombone; Al Lucas, bass. . . . Billie Holiday's doing a practically unpublicized two-week stint at New Plantation at this writing—something wrong somewhere.

Notings Today

Nick Fatool sat in at the tubs with the Harry James band for recent four-side record session at Columbia. . . . Our apologies to Jimmy Campbell of the James crew for news story which neglected to state that he is, and has been, the 1st-chair, No. 1, lead-trumpet man of that outfit. . . . Johnny Robinson, former band-leader and recently operator of San Bernardino ballroom, will be in charge of San Francisco office of Reg. D. Marshall ("Write-Wire-Phone") Agency.

Fred Kife, violinist and father of Karl Kife, L.A.'s 17-year-old drumming flash, is playing with pit orchestra at the El Capitan theater where Karl is currently appearing as featured solo act with the "Blackouts" stage show. Young Kife, due for military service at 18, is still turning down

Liquor Curfew Lifts on Coast

Los Angeles—Musicians, who have been getting to bed early since the Board of Equalization, state liquor control body, in the opening days of the war put a midnight shutter law on the sale of drinks, will be hitting the hay (we mean for sleeping purposes) in those wee small hours again.

Superior Judge Emmet H. Wilson, in an action brought by a Sunset Blvd. club (one of several handed 15-day license suspensions last month), ruled that the state body had no legal authority to limit sale of liquor to hours other than those set in the state law—which permits liquor sales to both civilians and service people anytime after 6:00 a.m. and up to 2:00 a.m.

Since the midnight liquor curfew was installed most nighties employing musicians have been closing at midnight. Many moved the starting time of their music units up to as early as 6:00 p.m., since the union refused to cut the scale. With lifting of the midnight liquor curfew these spots are expected to put their bands back on the pre-war shift of around 8:00 p.m. to 2:00 a.m.

three-figure offers from name bands. He says the most tempting was from Lionel Hampton.

Remember - when - item: Remember when Wendell Niles, co-star of the new root beer airshow, was bandleader at the Olympic Hotel in Seattle?

Behind the Bandstand

Horace Heidt's opening night at the Trianon was highlighted by a jam session staged by Jack Teagarden, Les Paul, Sid Catlett, and Heidt-men Hugh Hudgins, Joe Rushton, Abe Arons, Shorty Cheroke and Mel Henke. Heidt thought it was a swell idea and decided to make it a weekly feature—but cancelled the idea in high dudgeon when he discovered that one of his assistants, who staged the bash, had paid out extra money for the visiting guests, including \$25 for Teagarden!

ON THE HOLLYWOOD

By C

In Tonight's latest Rita Columbia has something rare combination of music interest, and the oldest film "backstage" is a good one, a don theater show during even though sometimes bombs back

The weakest is the unforgetable music never moments in the treatment by Al couldn't make of songs by Jimmie Cahn except the Hollywood

Rita Hayworth thing—except this picture, that of Martin fine combination who plays a Rita Hayworth, done. She drew a butture, as would tress tossed in with R

Musical side drummer who with Lambert is Vic Berger called by jazz the drummer on those early tars.

Many people mount, after would be a better for Bing humdrum music. Here Come the couldn't, though be justified in cruising gal

But even so and Johnny in this one from screen enter they rang up You, Let's Home and Positive, the novelty as a for Bing and recalls that shakes as a n fore he went

Betty Hutton role. We like one Betty is true. Only if Come the on the Sina swooners.

Agents of

SITTIN'

DR

"I wish you Cried Little White dead. "I'd much With Oscar It's me and dead."

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- *Benny Goodman and Orchestra* 10-in. No. 32526—ROYAL GARDEN BLUES; JADA 53c

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- 10-in. No. 9006—JAM-MIN' THE BOOGIE \$1.59
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- *Hank D'Amico Quartet, Featuring Artie Lang, Drums* 10-in. No. 9007—YOU'VE GOT A LOT OF WOLF IN YOUR HEART \$1.05
- *Warren Evans and Orchestra*

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- 10-in. No. 36721—FLYING HOME; I FOUND A NEW BABY 53c
- *Benny Goodman Sextet* 10-in. No. 36722—POOR BUTTERFLY; GRAND SLAM 53c
- 10-in. No. 36723—WANG WANG 53c
- *Benny Goodman Sextet* 10-in. No. 36724—AS LONG AS I LIVE 53c
- 10-in. No. 36726—SIDE BY SIDE; BOLERO AT THE SAVOY 53c
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looking for a job. Any job that has music in it. That's Cow Cow today. He belongs with Yancey, before Cripple Clarence, as the man who got there first with the boogie. And, like Jimmy, he's not coining money like Ammons or Lewis or Johnson. Pinetop's dead, so he's immortal and famous and all that, and it's good. But not for Pinetop, much.

But Davenport's alive, he's here, right with us. Does he have to die to get what he deserves in the way of fame? Or will these four rough, exciting sides bring him the break he needs? They could, really they should. Every number's Cow Cow's, and every one's that good. Another *Cow Cow Blues?* Maybe not, but very righteous stuff, all of it. Forthright, this piano and the man who plays it, sincere.

Comet gave us Tatum, now Comet gives us jazz. Here's Birmingham, and St. Louis, and Memphis, and Chicago, and Cleveland, and a hint of the New York that spells Cow Cow's present. Here early success and subsequent neglect fight it out, all over again. Do these stirring discs point to final failure, to bitter defeat? They can't! Because there's a left hand here, powerful and rolling and steady. Because there's also a right, facile at times, at times elaborate, and always purposeful. With two hands left, still, Cow Cow can't be through. Listen, and see what I mean!

Dance

TOMMY DORSEY

Sleigh Ride Is July
Like Someone In Love

Victor 20-1622

TD and his trombone. Smooth merchandise, machine-made and well, untouched by human hearts. Band's there, occasionally with a reason. Bonnie Lou Williams is there too, on both sides, with less. Except that someone's got to catch the tiger. The lyrics, that is. *Belle Of The Yukon's* responsible, directly.

Both tunes from *Bloomer Girl*, which makes them news. *Eve* is slow enough, and *Boys* a waltz. Artie Wayne sings them. The band is sad, on the whole. Strings and saxes. Like the combination? Not me!

FREDDY MARTIN

Evelina
When The Boys Come Home

Victor 20-1621

Names? Cole Porter . . . Billy Rose . . . Seven Lively Arts! Two average tunes, after all. Paxton, with plenty of air time of late, seems a comer. The vocals, entirely ordinary. The band, run of the mill.

JOE MARSALA & His Orchestra on BLACK & WHITE Plastic Recordings

Let's Take The Long Way Home
Guess I'll Hang My Tears Out to Dry

Victor 20-1634

Johnny Mercer and Harold Arlen, hit-makers of old, have another success on their hands in *Long Way Home*. Dinah sings this hit from *Here Come The Waves* in her best Shoreside manner. *Hang My Tears* is featured in *Glad To See You*. Albert Sachs conducts.

Novelty

THE THREE SUNS

Oh Maria
Sleigh Ride In July

Hit 7122

Maria seems sure-fire enough, while *Sleigh Ride* is already a hit. Lifting melody, at that. The Suns

JOE MARSALA & His Orchestra on BLACK & WHITE Plastic Recordings

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Joe Marsala and his orchestra. Joe Marsala, clarinet; Joe Thomas, trumpet; Charlie Queener, piano; Chuck Wayne, guitar; Irv Lang, bass; Buddy Christian, drums; Adele Girard, harp.

□ JOE-JOE JUMP—DON'T LET IT END

Joe Marsala and his orchestra. Joe Marsala, clarinet; Joe Thomas, trumpet; Leonard Feather, piano; Chuck Wayne, guitar; Irv Lang, bass; Buddy Christian, drums.

□ UNLUCKY WOMAN—Linda Keene

Joe Marsala and his orchestra. Joe Marsala, clarinet; Joe Thomas, trumpet; Leonard Feather, piano; Chuck Wayne, guitar; Irv Lang, bass; Buddy Christian, drums.

BLUES IN THE STORM—Linda Keene

Joe Marsala and his orchestra. Joe Marsala, clarinet; Joe Thomas, trumpet; Leonard Feather, piano; Chuck Wayne, guitar; Irv Lang, bass; Buddy Christian, drums.

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Wolverine Blues

The Spikes brothers' names usually appear with Morton's on any waxing of Wolverine, but it was actually Jelly-Roll who did the largest share of work on this number. It is a tune that can be played with almost equal effectiveness by a small band or a large band. Except for Martin, every disc listed here is well worth going out of your way to hear and, if possible, to purchase.

Louis Armstrong, Decca 3105; Bob Crosby, Decca 2032, Decca 3340; Benny Goodman, Vocalion 15656, Hot Record Society, Brunswick (Decca) 80027; Earl Hines, Decca 577, Brunswick E 02286; Joe Marsala, Variety 565; Freddy Martin, Bluebird 7712; New Orleans Rhythm Kings, Gennett 5102; Jack Teagarden, Columbia 35297.

set on *Maria* with special vehemence, however. Artie Dunn sings. Oh, that squeeze box! That organ, ouch!

Disc Ban Puts 'Jockey' on Spot

Los Angeles—Keith Hetherington, KMPC's platter chitter merchant, found himself in a tough spot recently on weekly show in which he plays Pacific coast's 10 best-selling records. The disc holding No. 1 spot was on the taboos list at his station as at most others and on the major nets. Hetherington offered free tickets to a local dancery to first 10 people writing in correct title of the platter, received 119 correct answers the next morning.

As every *Down Beat* reader knows, the record was the Andrews Sisters' *Rum and Coca-Cola*.

Standard Adds Names To Talent Roster

Los Angeles—Helen Forrest and the Pied Pipers have been added to the talent roster of Standard Radio, electrical transcription firm now servicing some 350 U. S. radio stations. Jack Richardson, Standard's production manager, said pacts were first of several which will bring major names to company during its 1948 talent budget, increased by 50 per cent over 1947.

Record Firm Takes Over Jungle Camp

New York—Hep cats are going to replace jungle cats at Frank Buck's old exhibition grounds in nearby Long Island. Buck's former Jungle Camp has been taken over by Automatic Industries Inc. for production of phonograph records. Plant is expected eventually to have a capacity of 50,000 records a day, plus recording studios. New motto at the Jungle Camp will be, "Bring 'em back a jive."

JUMP

WITH

LaVere's Chicago Loopers

featuring

MATTY MATLOCK—clarinet

BILLY MAY—trumpet

JOE YUKL—trombone

CHARLES LA VERE—piano

GEORGE VAN EPS—guitar

ARTIE SHAPIRO—bass

NICK FATOOL—drums

playing a new release

Up A Lazy River and Very B'N Boogie previously released
I'm Coming Virginia; Sunday; Subdivided in F; Baby, Won't You Please Come Home

They JUMP like mad!

If your dealer does not have these records ask him to order them from The Turntable, Box 622, Hollywood Station, Hollywood 38, Cal.

Pastor S Make Wi for Your

New York—After recent success in Hotel Roosevelt in D. C. to raise his music circles here other name leaders to start crying for AFM who announced go looking for the count but will take maestro who feels under an in tract.

The practice of playing locations (bars, hotels, at prices grew out wavers' desire to spot, even if lost the prestige and gained. Location taking advantage condition that the play return dates at prices. Often a lead on to success, as then find himself problem of play prices that would half his payroll.

In Pastor's space Mrs. Maria of the Roosevelt work at \$1,500 per meant that he'd sum every week spot, having a th role. Pastor brou the union and, after his price was hike which will allow even.

It's already und least one new lead from the loca George Paxton, Hotel Lincoln won't lose any mo

When John

Marching (Jumped from large iridium han job in a much mo

FM, "pig-whistle recording, wire record-sion—brother, you for ages—and the it will be, too.

No body denies technological changes from the war—noous strides have in the sciences of production, and all trades with wh to do.

But don't forget came into virtually as did the radio, of the 20th century is tremendous dig the horse and the much, much less AM radio—to the Don't forget th



Pastor Suit May Make With Gold for Young Orks

Brothers' names with Morton's on Wolverine, but it is a Jax Roll who did more of work on is a tune that with almost equal a small band or except for Mar- listed here is out of your way possible, to pur-

ing, Decca 3105; Decca 2032, Decca 1930, Vocalion 1 Society, Brunswick 0227; Earl Hines, Brunswick E 02286; Leroy 565; Freddy 712; New Orleans Kings, Gennett 1930, Columbia

Artie Dunn squeeze box!

Puts on Spot

Keith Hetherington chatter mer- himself in a tough weekly show in Pacific coast's 10 records. The disc spot was on the station as at the major station offered free dancery to first in correct title received 119 cor- on next morning. Beat reader said was the An- cument and Coca-

Adds Names to Roster

Helen Forresters have been a client roster of electrical trans- serving some stations. Jack Standard's produc- aid pacts were which will bring company under budget, increased for 1944's.

Takes the Camp

Cats are going cats at Frank tion grounds in Buck's form- has been taken atic Industries ion of phonoc- ant is expected to have a capacity of day, plus re- New motto at will be, "Bring

MP

ago Loopers

CK—clarinet
C—saxophone
RE—piano
PS—guitar
B—bass
Drums
New release

Very 8 'N Boogie released
Sunday: Subdivided Please Come Home like mad!

have these records from The Turntable, Hollywood 38.

ing to wipe records off the face of the earth—practically succeeded for over ten years too. Now however the phonograph industry treats 100,000,000 sales years as just average, and figures on almost twice that much after the war. Radio didn't supersede wax, it merely caused its improvement and expanded its possibilities.

Much the same holds true for the developments going on in related fields today. Already the large radio chains are scrapping bitterly about what point in television research shall be selected for a freeze to permit commercial development, before new discoveries completely outmoded present-day equipment—thus the spectacle of CBS and NBC representatives from France cabling contradictory stories as to whether 1,000 line television is now feasible.

Both companies know the public doesn't want something that isn't good. Both should have sense enough to know that if they make television available in a sketchy form, only to cause the junking of a lot of expensive sets within a short time by developments which are now foreseeable, they will harvest a lot of bad feeling.

Every technological development these days causes the scrapping of much expensive equipment, belonging both to the factory and to you. Therefore new inventions, new trends have to defend themselves not only on their own merit, but also on their ability to be sifted in gradually without too much resultant upheaval.

In Pastor's specific case, he owed Mrs. Maria Kramer (owner of the Roosevelt) 12 weeks of work at \$1,500 per week, which meant that he'd lose the same sum every week he played the spot, having a three grand payroll. Pastor brought the puzzle to the union and, after negotiations, his price was hiked to an amount which will allow him to break even.

It's already understood that at least one new leader will benefit from the location clean-up.

George Paxton, booked into the Hotel Lincoln here, allegedly won't lose any money on the deal.

When Johnny Comes

Marching Home

(Jumped from Page One)

large iridium handles will do the job in a much more pleasing key.

FM, "pig-whistle" radio, tape recording, wire recording, television—brother, you can stagger on for ages—and that's about what it will be, too.

Nobody denies that tremendous technological changes will come from the war—but that tremendous strides haven't been made in the sciences of sound, reproduction, and all the other allied trades with which musicians have to do.

But don't forget: the automobile came into virtually a virgin market, we did the radio, and all the rest of the 20th century's gadgets. There is tremendous difference between the horse and the car; there is much, much less between FM and AM radio—to the average person.

Don't forget the radio was go-

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Record No. 1219. \$1.50

Quirk of a Dink—Varner

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DOWN BEAT

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Subscription Rates: \$4 per year in advance. Special Military rate, \$3 per year.

Concert Series Will Honor Best Bands

On the front page of this issue is an announcement of the first of a series of jazz and swing concerts which *Down Beat* plans to present at the Civic Opera in Chicago. At least three or four times a year this newspaper will sponsor a concert by some band selected by the critics and editors of *Down Beat*.

During the first decade of its existence the Beat did much to further public acceptance of jazz and swing music. It was the first periodical to campaign for this music as a definite form of American art. During the same period Down Beat contributed materially to the early recognition of bands headed by Benny Goodman, Jimmy Dorsey, Bob Crosby, Woody Herman and many others who subsequently became name leaders.

The editors of *Down Beat* feel that sponsorship of such a concert series will be an additional, effective contribution on the part of this newspaper to the interests of jazz and swing. As pointed out in the page one story, it is fitting that the first band presented should be that of Duke Ellington, not only because he was the 1944 band poll winner, but because his genius as a composer, arranger, musician and leader is unique and undeniable.

Down Beat neither has nor will have any financial interest in these concerts. To free the entire enterprise of any taint of commercialism, this newspaper will neither invest funds nor share in the proceeds. Contracts in each instance will be directly between the attraction involved and the operators of the Civic Opera.

The critics and editors of *Down Beat* will select the bands which they believe are deserving of the distinction, will act as intermediaries in setting up the dates, will contribute their time and talent to the promotional and advertising campaign, will advise on details of production and presentation.

In most instances, as is the case with Duke Ellington, only a single attraction will be presented, drawing upon its own ranks for soloists, etc. On other occasions individual guest artists may be presented with the honored band, perhaps newly discovered singers or instrumentalists who deserve a break.

Too many so-called jazz concerts and jam sessions have been flops because misguided promoters do not realize that a haphazard assembling of star instrumentalists seldom results in anything resembling integrated music. The editors of this newspaper do not intend to make this mistake. Foundation of each concert will rest upon the performance of an established, recognized dance band, presented as a unit.

Chicago was selected as the site for this concert series, not only because it is the birthplace and home of *Down Beat*, but because it is a city which has given to the world of modern music such names as Benny Goodman, Bud Freeman, Ben Pollack, Frank Teschemacher, Bix Beiderbecke, Earl Hines and Gene Krupa, to name a few.

Bands and musicians migrate naturally to New York, because it is The Apple. The National Jazz Foundation is busy establishing New Orleans as The Cradle of Jazz and the birthplace of many fine musicians. Lucrative studio work and climate are the magnets in Los Angeles. Chicago deserves her place in the jazz sun and the editors of the *Beat* hope that these concerts will help perpetuate that place.

Songwriter Cleared On Check Charges

Los Angeles—Songwriter Walter Donaldson, arrested here last month on charge of passing bad checks at a Beverly Hills eatery, was cleared of charge by Superior Judge W. R. McKay, who held the tunesmith was not guilty of any attempt to defraud. Donaldson said that a royalty check due him, which would have supported his checks, failed to arrive due to a delay in airmail delivery.

New Manager

Brandon, Man.—Former orchestra leader Roy Brown is now managing the Imperial and Esquire ballrooms in Brandon in the absence of owner Jack Jewsbury, who is serving with the Canadian Army. Band in the Esquire this year is the Modernaires, a five piece outfit. Percy and Joe Brown who were in brother Roy's original band, are playing with the Modernaires.

—Isabell Goundry.

For The Emperor



Southwest Pacific—Robert E. Dugan, of Tacoma, Washington, says he's just showing due respect for the emperor. After 32 months overseas the burps he gives out with would soothe only a Jap.

Sisterly Hug



Clinton, Iowa—No kidding, it really is Henry Lesher's sister, Mary Louise, who interrupted his perusal of *That Paper* to demonstrate a little affection. Henry, former pianist with the Lee Williams band, is in the air corps now, serving overseas.

Before—After



Syracuse, N. Y.—Demonstrating that a hep puppy can get his stabs from a horn, "Down Beat", official mascot of Freddie Shaffer's all-girl band at the Hotel Syracuse, gives us a before and after pose with the trumpet of his mistress, Betty Ditters.

Cincinnati—Salary increase for 34 staff musicians at station WLW, amounting to \$15 weekly, was put through recently by Oscar Hild, AFM Local proxy. Increase was retroactive to the tune of \$510 each. Scale is now \$12.50 weekly with arrangers and leaders dragging \$125. Disk spinners and copyists expect to receive increases soon.



"She wouldn't be seen with a musician who's a wolf!"

CHORDS AND DISCORDS

Rates Redman

Chicago, Illinois

Dear Sirs:

I recently heard Don Redman's new number, *My Girl Friday*, and wish to express a word through the medium of your column that Redman is probably the most underrated musician in the world.

My Girl Friday definitely establishes him as second to none as a composer and arranger.

W. H. Winter.

RAGTIME MARCHES ON

NEW NUMBERS

RODZINSKI—A son to Dr. and Mrs. Arthur Rodzinski, Jan. 25, in New York. Father is conductor of the New York Philharmonic Orchestra.

HERMAN—A 6 lb.-5½ oz. son, Barry Alan, Mr. and Mrs. Max Herman, Jan. 26, in Hollywood, Cal. Father is trumpeter, formerly with Bob Crosby's orchestra, now with Lt. Jimmie Grier's Coast Guard Band.

ALMACK-MARQUARDT—Pfc. Jack Almack, pianist with the Stardusters orchestra at San Marcos Army Air Field, Tex., to Marjorie Ruth Marquardt, Jan. 14, in McAllen, Tex.

TIED NOTES

CLARKE—Herbert L. Clarke, 77, cornetist who played solo horn for John Philip Sousa for more than 25 years, Jan. 31, in Long Beach, Cal.

SHARPLES—William Sharples, 58, radio program director and talent scout, who discovered many stars, recently, in Los Angeles.

LIPPMAN—Milton J. Lippman, 36, former assistant conductor and business manager for Ted Fazio; also formerly associated with MCA's Chicago office, director of bands and instructor at Drake University, Des Moines, at the time of his death, Jan. 23, in Des Moines, Ia.

ABRAMSON—Lieut. Sidney Abramson, known as Sid Mason, former pianist and arranger with the Three Chords, killed in Mobile, Ala., recently, while on duty as a flight instructor. He had previously made 28 missions over Germany.

been quenched by intermittent records, and listening to Eddie Condon's Jazz Concert over the radio. Recently I went up to Vancouver, British Columbia, and up in the Serviceman's Center I again saw and heard real jazz, played by the hitherto thought "unhip" Canadians. These Canadians really blew.

Hilton Levy

WHERE IS?

BO HUSTON, vocalist, formerly with Johnny Long
BLUE DRAKE, vocalist
BOBBY GUY, trumpeter, formerly with Kay Kyser
BETTY BREWER, vocalist, formerly with Tommy Dorsey

WE FOUND

HOWARD COOK, now Cpl. Howard Cook, Jr., ASN 32269300, H&S Co., APO 758, c/o Postmaster, New York
EDIE EDWARDS, 5 West 63rd St., New York 23, N. Y.
JACK DENTON, 142 W. 46th St., New York City
LEONARD CORRIS, still with Jan Savitt
ARCHE THOMPSON, now S 2/C, X-1 Div., Welfare Dept., U.S.N.A.S., Jacksonville, Fla.

Jazz In Canada

God's Country

Dear Editor:

For the past ten months I have been out here in "God's Country" where my thirst for jazz has

Chicago, February 15, 1945

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Jazz Publications: Orin Blackstone's *Index To Jazz*, Vol. 1, published by the *Record Changer*, Fairfax, Virginia, is now available. The various musicians and orchestras are listed alphabetically and the current volume covers from A to G. The booklet contains a wealth of supplementary information and additions to DeLaunay's Discography accumulated from various sources. Many individual soloists are listed giving all the band titles on which they recorded.

Also released recently is *Jazz Discography* by Ken Pensoneault and Carl Sardes, published by the *Needle*. Featured are corrections and label additions to Hot Discography followed by an alphabetical listing of bands. The end of the booklet has two sections, one of re-issues and the other of recent releases.

The Chicago Jazz issue of *Jazz Quarterly* is out. Judy Downs, editor, and Phil Featheringill, Lester Mouscher, associates, have worked up an interesting number sparked with Featheringill's unique drawings. Priscilla Rushton returns to the *JQ* fold with an intimate insight into the famous Aschcraft sessions in Evanston, with several pictures taken during the fest. There are also informative and interesting articles by Kay Jacobson, Charles Payne Rogers, Tut Soper and Leonard Tristano.

Bob Thiele's *Jazz* has reappeared in its original format size. The January 15th issue contains a tribute to Art Hodes by Dale Curran, author of *Piano in The Band*, record reviews by C. P. Rogers again, Roger Pryor Dodge on *Identifications*, and a profile of Don Anderson, the Record Changer artist, by Bill Gottlieb, and finally Frederic Ramsey on miscellaneous publications pertaining to the subject—jazz.

Sharon Pease, Down Beat's piano editor, has just had published another Boogie Woogie booklet. This book, *Boogie Woogie Fundamentals*, is slanted towards beginners and makes excellent preparatory material for the work in *Boogie Woogie Piano Styles No. 1 & 2*. Published by Forster Music, 216 So. Wabash Ave. Chicago 4, Illinois for one dollar a copy, one and a quarter in Canada.

MISCELLANY: Hobbies Research, P.O. Box 160, Wall St. Sta., New York 5, N.Y., a subsidiary company to Phonograph Record Research. They are offering for one dollar a source list for record collectors. The list consists of the names and addresses of five hundred record dealers throughout the country.

Dottie and John B. Bergen have mimeographed two letters from M/Sgt. George M. Avakian—32171331 Hq. X Corps, APO 310 c/o Postmaster—San Francisco, Calif., written from the Philippines and very well done.

John Steiner has bought out the interest of Hugh Davis in S-D Records. Davis has other record

by intermittent listening to Eddie Concert over the I went up to Vancouver, and up Center I heard real jazz, hitherto thoughtians. These Canaw. Hilton Levy

ERE IS? vocal, formerly ong vocal, formerly with R. vocal, formerly rsey

FOUND now Cpl. Howard 32269300, H&S Co., postmaster, New York 5 West 63rd St. Y. 142 W. 46th St., New RIS, still with Jan ON, now S 2/C, X-1 Dept., U.S.N.A.S.

Fair Frances



Chicago — Comely Frances Wood, of Detroit and Wayne University, is trying the Windy City for fame and fortune. She has been kept busy with club dates and dance band work since she arrived, and no wonder!

Tatum Talks On Radio Ramble



Philadelphia—Art Tatum took time out from his piano sessions at The Cove here to talk about swing and stuff with Bob Russell at station WCAU. Veterans from Valley Forge hospital, in the background, attended the broadcast as guests.

activities not conducive to his continuing with S-D.

JAZZ RECORDS: Harry Avery of California reports a record on Odeon 36190 by the New York Syncopators playing *I Can't Realize You Love Me* (404802). He believes the side is a re-issue

of the Velvetone & Harmony Memphis Hot Shot recording of the tune, which, of course, is Duke Ellington.

Terrell Moxdorf of Chicago has a sample record by Duke Ellington & His Kentucky Club Orch. It has a typewritten label and the tunes are

TD In Whirl

New York — Tommy Dorsey certainly has trouble with his vocal department and you don't have to go all the way back to Frank Sinatra to find it. During the past few weeks, TD has used no less than four different male vocalists and, for all anyone knows, the end is not yet in sight. Freddie Stewart was replaced by Hal Winters, who was replaced by Charlie Carroll, who was replaced by someone as yet unidentified so fast did it all happen.

The Creeper (4323) and *Immigration Blues* (4321) and marked Vocalion 1077. The master numbers check with the regular Vocalion copy except on the *Creeper* side the number 24 is scratched in the wax. May be another master for Lt. Charlie Mitchell to worry about.

COLLECTOR'S CATALOGUE: The former Indianapolis collector of note Bruce Cameron is now Pfc. William B. Cameron, 15108266, APO 796, c/o Postmaster New York, and is a part time musician and part time railroad clerk.

F. H. Jameson, c/o Hall Brothers, Inc., 2505 Grand Ave., Kansas City, Mo. Armstrong, Noone, Bechet and Clarence Williams.

Eddie Jerome, 143 So. Main St., Florence, Mass. Collects guitar as well as playing the guitar. Is a member of the AFM.

Condon Sets Concert Tour

New York—Eddie Condon, having finished this season's series of Carnegie Hall Jazz Concerts, is preparing for a tour with his company of hot stars. Details are not yet complete but the Condon jazz troupe will play its first out-of-town dates on the east coast with Boston's Symphony Hall one of the first spots to be visited.

Meanwhile, the regular Saturday afternoon Condon hot program heard over the Blue Network (1:00 to 1:30 p.m.) continues for at least another 13 weeks. A recent Blue show featured the presentation of the *Down Beat* top clarinet award to Pee Wee Russell.

Bob Crosby's Unit Returns to Honolulu

Los Angeles—Mrs. Bob Crosby, wife of Lt. Bob of the marine corps, has learned via letter from her husband that the band and troupe of front-line entertainers he heads are back in Honolulu after a 3,000 mile tour that covered Leyte, Guam and Saipan.

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Manufacturers of the world's
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BANDS DUG BY THE Beat

COOTIE WILLIAMS

(Reviewed at the Savoy Ballroom, New York)

As Captain Marvel might say: "Holy Moley, what a band!" Gents, this is it and if anybody in the audience thinks that Cootie Williams made a mistake when he left the Duke to build his own band, anybody can hop over to the N.Y. Paramount theater in a few days and change his mind.

The first obvious item of interest in this full-blooded band is the leader's amazing trumpet work. I don't want to malign either Harry James or Charlie Spivak but the bald truth is that Cootie can play their kind of pop tune and out-pure-tone them with several yards of sweet notes to spare.

But the sweet stuff, of course, is just a by-product; Cootie's real music coming in with the jazz beat. As far as I'm concerned, Cootie represents on trumpet what Benny Goodman stands for on clarinet: the unbeatable king of them all, whether you're talking about tone, phrasing, ideas or you name it. And when you add Cootie's unique growl style to his list of accomplishments, the contest be-

comes a walk-away.

Incredible in a band where the leader plays trumpet is the superlative trumpet section here which is dynamic and sharp in ensemble, raucous and mad when George Treadwell and Harold Johnson cut loose with their horns. To make things even better, the three trombones get a wonderfully burly quality in their blends while hot solo tram work is splendidly looked after by Eddie Bert.

If this isn't enough, Cootie's band has one of the very best alto-men in the business, Eddie Vinson, whose jazzy vocals are great and two exceptional tenors in Sam Taylor and Lee Pope, plus fine baritone Eddie DeVerteuil. If there's a fault in the saxes it creeps out in some of the section work but, even here, the reeds make up in power and attack what they may lack in finesse.

At review time, the rhythm section was in something of a turmoil with pianist Earl Powell out with illness. Even so, drummer Sylvester Payne and bassist Carl Pruitt kept things rocking in fine style.

If you count yourself a jazz fan, it's your duty to dig this crew. If you can't hear it in person, beg, borrow or steal some of its Hit records and latch on to the ultimate in modern jazz. —tac

ARTIE SHAW

(Reviewed at the Strand Theater, New York)

This is a difficult show to review because, while it had some good moments, it was disappointing on the whole. Anyway, it was disappointing to this reviewer who regards Shaw as one of the really creative musical minds of the day and has come to expect more from him than was on exhibit at the Strand. On the other hand, in all fairness, the audience at the show caught seemed plenty satisfied with what it heard and the lines at the box

office were still a mile long when I last saw them.

The band opened with a so-so flag-waver called *Bedford Drive*, followed by *Star Dust*, whose opening notes were greeted with great cries of recognition from the crowd. It wasn't until the program reached a terrific arrangement of Gershwin's *S Wonderful* (scored by trombonist Ray Conniff) that the band seemed to wake up. The muted brass writing on this piece was particularly striking.

Vocalist Imogene Lynn, one of the prettiest and best-dressed chirps I've ever seen, came out next and made little impression with her pipes. In fact, her *Ac-Cent-Tchu-Ate the Positive* was pretty dreary, though she did a little better with a Jo Staffordish *Can't Help Loving That Man*.

The new Gramercy Five brightened the atmosphere with a couple of well-played originals and while I missed Johnny Guarneri's harpsichord, Dodo Marmon's piano work was great. He's an outstanding young musician and a guy you should hear a lot from.

Roy Eldridge's solo spot on the bill was a fine *Body and Soul*, after which the band broke into *Begin the Beguine*, which all the musicians must be heartily sick of playing. They certainly sounded that way.

Another jumper closed the show, offering a nice but short Barney Kessel guitar break, a few solo notes from the tenor saxes and brief choruses from Dodo, Roy and Shaw's matchless clarinet.

The show had some good moments, as I said, registered socko at the box office, and I suppose it's ridiculous on my part to ask for more than that. But, from Artie Shaw, I'm asking for more than that. —tac

BOYD RAEBURN

(Reviewed at the Apollo Theater, New York)

Boyd Raeburn's band is one of the strangest in the business at this point. Not because it features a bizarre "gargle" style or a "bubble rhythm" or any of that nonsense, but simply because it's been playing fine jazz music for the past couple of years and getting away with it.

As a matter of fact, I hate even to mention that Boyd's band is on a j-a-z-z kick because, you

never know, some big promoter might hear about it and ask Boyd why he doesn't use "bubble rhythm." Because "after all, Boyd, this jazz stuff is all right up in Harlem. I like to listen to it myself, you know, but we gotta think of the box office. A machine can't work without gasoline, Boyd. You gotta pay a little attention to that ole box office, Boyd. Give them some nice ballads, that's the ticket, Boyd."

Fortunately for all of us who like jazz, Boyd gives more attention to his music than to the box office because he has intelligence and taste and a firm belief in the basic validity of jazz and in the possibility of its eventual success.

This show at the Apollo offered an excellent representation of the Raeburn repertory, for the reason, mentioned here in other reviews, that the Apollo is the only theater in town that gives a swing band the chance to show off its best work.

Raeburn and his boys played a flock of tunes running from advanced jazz scorings like Dizzy Gillespie's *Night in Tunisia* (which the band has waxed on Guild, by the way), through other musically fat and intricate originals and standards that brought out the best in side-men like trumpeters Gillespie and Benny Harris, trombonist Trumaine Young and alto-man Johnny Bothwell, to high quality ballads featuring Don D'Arcy's uptowning vocals.

Raeburn has two big-time dates coming up shortly (the Hotel Sherman in Chicago and the Hotel New Yorker in NYC). He's got the band to make musical history; let's see if he can prove the bookers wrong and make a commercial hit with that wonderfully rare commodity: unadulterated big band jazz.

—tac

PORT PARADE ARMY BAND

(Reviewed from broadcast over Station WNEW, New York)

Why the Army's *Port Parade* show, heard here over local station WNEW, isn't spotlighted on the networks is something I'd like to know the answer to, because it's musically miles ahead of most big air shows.

To begin with, the 44-piece band used is fronted by Sgt. Walter Gross, a fine pianist with consummate taste in arranging and presentation of music. Gross plays a solo number on each show and the last I caught (a

fragile, sensitive treatment of *Intermezzo*) was absolutely flawless.

The beat is egged on by drummer Jimmy Crawford, with Lunceford before entering service, and if you knew the Lunceford band when Jimmy was a member, there's nothing to add, except maybe that he's as great a hide-beater as ever. Space limitations forbid listing complete personnel but you should know that the brass is sparked by Buck Clayton's trumpet and what's more getting stiff competition from the other horn-men.

But that isn't all; arrangements for this crew (which, incidentally is the only mixed service band I have heard about) are penciled by Sy Oliver, Bill Finnegan, Gross, George Leeman (who did Kostelanetz arrangements) and Sidney Green, former writer for Victor. All these men do great work but Oliver's recent stuff for this band is really terrific.

Vocals are in the hands of Pfc. Buddy Moreno, who did pretty well with H. James, you'll remember, and a capable chick named Cpl. Adele Clark, once a network chirp, now a WAC.

At the present time, unfortunately, there's no way for audiences outside the greater New York-New Jersey area to catch this program—but can't you hear me calling, CBS?

Bob Strong Sets New Detroit Name Policy

Detroit—Bob Strong, set on a tour of one-nighters across eastern Canada, inaugurated name band policy at Lee 'n Eddie's Supper Club here, recently. Idea, an innovation for Detroit, seems to click and Art Kassel and Frankie Masters are set for future dates.

Strong has revamped his band, cutting down to four brass and adding violins. Band will have much the same style, but softer and more intimate.

Marie Carroll, band chirp, was recently signed to an MGM movie contract and was due for a screen test in February.

Los Angeles—Ray Linn, one of the anchor men in trumpet section of the new Artie Shaw band, left Shaw in January and after brief visit to his home here joined Jimmy Dorsey in Miami, Fla. Linn is believed to be the first member of the "Million Dollar Band" assembled here by Artie to leave the unit.

The quintet of another part of another group been singing V group, offering jump tunes. The received with tremendous all over the ear.

Repairs

One of the re

Seabee musicians

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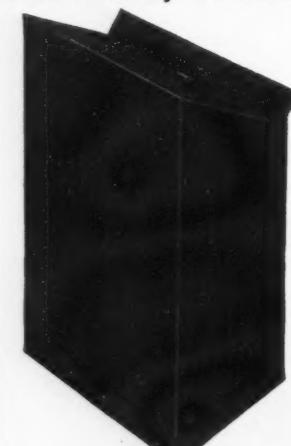
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Seabee's Brave All To Play Before GI's

"We've been rained on, often; but rained out, never!" The Navy Seabee 31st Special (Stevedore) swing band, which has been making a reputation for itself on a Pacific island, is proud of the truth of that declaration. The Seabee swing band is becoming known as the band that won't quit—come air raids or high water, plagues of insects, windstorms, or torrential rains.

"We tell our audience, when things start getting tough, 'If you can take it, so can we!'" said Charlie Gross, 37, S1/c, USN, from Oakland, California, leader and master of ceremonies of the music aggregation. The Seabee music makers have performed before GI groups ranging in numbers from 75 men to 5,000, and under every sort of condition.

"The treatment we receive and the appreciation shown make it worth while to keep the show going no matter what happens," said Gross. Frequently, after a tortuous journey over rough jungle roads, the Seabees arrive at a remote military encampment to find that they must set up their own public address sound system and gasoline lantern lights. More than once they have had to contrive seats out of sandbags or empty boxes, using a bare stage, or even a cleared spot in the jungle, for their performance. Suddenly gusts of wind that blow music off the stands and the stand off the platform, are the musicians' most persistent problem.

Vocalist Is Composer
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an MGM movie
due for a screen

Ray Linn, one of
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Artie Shaw band,
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home here joined
in Miami, Fla.
to be the first
"Million Dollar
here by Artie

Repairs Are Problem
One of the real troubles of the
Seabee musicians is keeping their
press agent, is now in an infan-

instruments in functioning order. Deterioration sets in rapidly in the hot, humid climate. Metal parts rust overnight, and the humidity quickly softens glue on wooden instruments. Strings break constantly without warning. A partial solution, they found, is use of a dry box, fitted with electric light bulbs, in which to keep the instruments when not in use; this was built for them by a Seabee carpenter.

An interesting fact, especially in view of numerous official commendations forwarded for the swing band from commanding officers of other military units, is that every Seabee in the band has his own work detail in the battalion, and plays and rehearses after regular working hours.

RAVINGS at REVENGE By "SARJ"

Averaging five dance dates a week in the last 16 months, "The Gremlins", solid 15-piece orchestra of the 8th Air Force, have travelled 15,000 miles to play to 200,000 members of the armed forces. They were featured in a "Carnival of Music" show, which proved to be one of the last appearances of Major Glenn Miller.

"The Gremlins", originally starting with five men, now have six brass, five saxes, and four rhythm. Featured are Sgt. Ray Arias, of San Diego, the GI's Sinatra; Pvt. Joseph Ivey, 88er from Richmond, Va.; Pfc. John Kane, tenor-sax from New York; Sgt. Russell Newcomb, trombonist from New York; and Pfc. Lyman Wood, of Dunkirk, sax-clarinet leader, composer and arranger.

Sgt. Phil Rommel, former Miller, Spivak and Dunham arranger, fronts the new 13-piece 726th AAF dance band at San Marcos, Texas. . . Sgt. Milton Karle Dickler, ex-Johnny Long

Al DeRose, arranger and alto



Philippine Islands—This group of musicians like their jazz so much that even a Jap air raid didn't interrupt their session. Attached to an Engineer's unit, the boys are: Harvey Spangler, Hollywood, pianist; Charlie Curry, Taylorville, Illinois, guitarist; Nick Kirikos, Boston, trumpet; Mel Garner, former Johnny Long sideman; and Johnny Anderson, Texas, trumpet. Their outfit has been in on seven invasions. All hold the rank of corporal.

try routine at Camp Gordon, Ga.

Pvt. Ernie Heckscher, well known as a society maestro, finds things a little different piloting three various dance bands at Randolph Field, Texas. One of the outfits is a 14-piece jump aggregation. . . Lt. Walt Lackorn, who was known around Seattle, Wash., with his own crew, is piloting a B-24 in the Pacific.

"The Doctors of Rhythm", attached to a General Hospital Special Service Unit, have gained a fine reputation with their performances in England and the invaded countries.

Lineup of the 11-piece outfit, under the leadership of Cpl. Isidro Dovali of El Paso, Texas, includes: Sylvester R. Koch, Baldwin, L. I., New York; Justin Sachs, New York City; Vernon Arent, St. Joseph, Mich., and Dovali, saxes; William High, Wilmington, Delaware; Ronald Watkins, Delta, Ohio, and Raymond Levesque, New Bedford, Mass., trumpets; Hugh Swearingen, Washington, piano; Robert E. Lee, El Paso, Texas, guitar; Nick Zinni, Rochester, N. Y., bass and guitar; and Horace "Cab" Wolf, Wynnewood, Pa., drums.

Art Cutlip, fine 88er from Cleveland, Ohio, was with a small Dixieland outfit in England and was Jack Leonard's accompanist. Word comes through that he's now in France. Dick Cutlip, his younger brother, and well known bass and guitar man, is stationed in a Headquarters Company at Camp McClellan, Alabama.

Al DeRose, arranger and alto

Ignoring An Air Raid

Tympanist Ian Kerr Killed In Action

Los Angeles—Spot for another gold star on the service flag of Local 47, AFM, was readied with the reported death in action of Ian Kerr, young (23) but nationally known tympani player. Kerr was selected some years ago to play in the All-American Youth Orchestra organized and directed by Leopold Stokowski.

mud-caked shoes to Sgt. Baron Elliott's band than any other musical organization in the E.T.O. Going over with the *Broadway in Khaki* show, first Special Service unit to entertain frontline invasion troops, the Elliott group toured all points on the front.

Most of the outfit is from Pittsburgh, Pa. Elliott was a former studio maestro there. Those in the group are: Art Beerman, Fred Nunemaker, and Alex Fanok, saxes; Bobby Sims and Joe Sust, (both ex-Bobby Sherwood), and Nathan Rueben, (Tommy Tucker), trumpets; Jim Bock, (Earl Mellon), and Chuck Mandra (Charlie Spivak), trombones; Frank Natale, guitar; Emile Brenkus (Ina Ray Hutton), bass; Larry Triguero, drums and vocals. Arranger and pianist of the band is Bob Barnes, ex-Freddie Fisher man.

To date the Elliott group have played more than 355 shows and an uncalculated number of dances for GI's. Only war mishap so far has been a shrapnel scar across the back of Emile Brenkus' bass.

man formerly with Ina Ray Hutton, is leading a swing band and military unit for the 1226th SCSU at the U. S. Disciplinary Barracks, Green Haven, N. Y. His latest original, which the band features, is *Jumping at Retreat*. . . Correcting an error, it was Cpl. Harold Klein, and not Buddy Arnold, who wrote *Christmas Greetings, Happy New Year*, mentioned in a previous column, with Sgt. Jack Gould.

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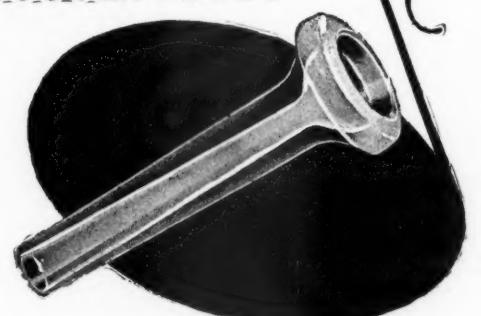
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A. Allen, R. (Garrick) Chi., ne Armstrong, L. (Zanzibar) NYC, ne Armbright, G. (Sherman's) San Diego, ne Auld, G. (Howard) Wash., D.C., 2/23-3/1, t

B. Bardot, B. (Palomar) Norfolk, Va., b Barnet, C. (Casa Manana) Cuver City, Cal., b Basie, C. (Adams) Newark, N.J., 2/15-21, t; (Stanley) Pittsburgh, 2/23-8/1, t Beckner, D. (Aragon) Houston, Cisng. 2/22, b Benson, R. (Plaza) NYC, b Bishop, B. (Trianon) Chi., b Bradshaw, T. (Pershing) Chicago, h Broadway, N. (Statler) Wash., D.C., h Britton, M. (Adams) Newark, N.J., 2/22, t Brooks, Randy (Ray-Mor) Boston, Opng. 2/20, b Brown, L. (Tune-Town) St. Louis, Cisng. 2/26, b Busse, H. (Orpheum) Minneapolis, 2/16-22, t; (Oriental) Chi., 2/23-8/1, t

C. Calloway, C. (Orpheum) St. Paul, 2/16-19, t; (Orpheum) Madison, Wis., 2/20-21, t; (Orpheum) Davenport, Ia., 2/23-25, t; (Orpheum) Cedar Rapids, Ia., 2/26-27, t; (Capitol) NYC, Cisng. 2/21, t; (Temple) Rochester, N.Y., 2/22-25, t Carter, B. (Loew's) NYC, 2/22-23, t Cavallo, C. (Riverside) Milwaukee, 2/16-22, t Courtney, D. (Blackhawk) Chi., Opng. 2/21, t Cross, B. (Schroeder) Milwaukee, h Cross, C. (Rainbow) Denver, b Cummings, B. (Latin Quarter) Chi., ne Cugat, X. (Trocadero) Los Angeles Cisng. 2/21, ne

D. Davidson, C. (Rico Cabana) Chi., ne Donahue, Al. (Aragon) Ocean Pk., Cal., b Dorsey, J. (Pennsylvania) NYC, h Dorsey, T. (400 Club) NYC, ne Dunham, S. (Capitol) NYC, Opng. 2/22, t

E. Eckstine, B. (Plantation) Los Angeles, ne Ellington, D. (Ciro's) Hollywood, ne

F. Fields, S. (Copacabana) NYC, Opng. 2/22, ne Foster, C. (Blackhawk) Chi., Cisng. 2/19,

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G. Garber, J. (Golden Gate) San Francisco, Cisng. 2/20, t Gray, G. (Chicago) Chi., 2/16-22, t; (Orpheum) Omaha, 2/23-8/1, t

H. Hampton, L. (Downtown) Detroit, 2/16-22, t; (Downtown) Chicago, 2/23-8/1, t Hock, C. (Bal Tabarin) San Francisco, ne Hawley, E. (Savoy) NYC, h Heidi, H. (Trianon) Southgate, Cal., ne Henderson, F. (Apollo) NYC, 2/23-3/1, t Herbeck, R. (Club Madrid) Louisville, Ky., Cisng. 2/20, t Herman, W. (Meadowbrook) Cedar Grove, N.J., nc Hill, T. (Trianon) San Diego, Cisng. 2/26, b

Hoaglund, E. (Ciro's) Mexico City, ne Hutton, I. R. (Earle) Philadelphia, 2/16-22, t; (Metropolitan) Providence, R.I., 2/23-24, t; (Plymouth) Worcester, Mass., 2/26-28, t

I. International Sweethearts of Rhythm (Downtown) Chicago, 2/16-22, t; (Paradise) Detroit, 2/23-3/1, t

J. Jones, S. (Palace) Columbus, O., 2/27-3/1, t Jordan, L. (Paramount) NYC, t Joy, J. (Last Frontier) Las Vegas, Nev., h

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L. La Brie, L. (Music Box) Omaha, ne Leonard, A. (Palomar) Seattle, Cisng. 2/18, t; (Beacon) Vancouver, B.C., 2/19-24, t Levant, P. (Casino) Quincy, Ill., Opng. 2/24, nc

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W. Sanders, J. (Muehlebach) K.C., Mo., h Sandifer, S. (Washington) Indianapolis, Ind., 2/21-3/4, b

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W. Wald, J. (New Yorker) NYC, h Weems, T. (Stevens) Chicago, h Welk, L. (Roosevelt) New Orleans, h Wilde, R. (Statler) Boston, h Williams, C. (Royal) Baltimore, 2/16-22, t

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SHERMAN HOTEL, Chicago—Hal McIntyre

STEVENS HOTEL, Chicago—Ted Weems

TERRACE ROOM, Newark, N.J.—Bobby Sherwood; Feb. 20, Louis Prima

TRIANON, Chicago—Billy Bishop

TRIANON, Southgate, Cal.—Horace Heidt

WALDORF-ASTORIA, New York—Leo Reisman

No Voice

Los Angeles—Studio music circles are chuckling over announcement, made by Columbia with much fanfare, that Larry Parks, on strength of his vocal accomplishments, especially his 'rendition' of April Showers, had been signed to enact role of Al Jolson in picture based on latter's life.

Reason for the chuckling is that Parks can't sing. His songs in his previous pictures have been done by vocal doubles (by Johnny Clark in Stars on Parade, Hey Rookie).

Hollywood—BRIGHT LIGHTS: Cugat and his orch team with Bing on two waxings. Bing is joined by his pal Bob Hope on several other recordings.... Judy Garland for the first time finds herself in No. 1 record-seller spot with her Trolley Song clangs past the 600,000 mark.... Kay Kyser's Georgia Carroll sez it's not the stork that's askin' her to retire—only a bad set of stage and mike fright-nerves.

Vaughn Monroe's Make It Pepiscola for Two is s'posed to be a threat to the Andrews Rum and Coca-Cola, who have to say "Lime and coke" on the air. That hot, hot air! ... Johnny Clark saw a sign over a cigaret counter which informed: "No Ibs nor Butts" ... Erskine Hawkins got himself a new chirp, 19 year old Carol Tucker and Eddie Smith, his former canary, is sulkin'. She'll warble with Eddie Heyworth.

Leroy Smith, known to his clients as Stuff an' to his family as Brother Hezikiah, has waxed an album of 3-10 inchers for Asch Recordings.... Barney Bigard and orch recorded eight discs for Black and White.

ARC LIGHTS: Hoagy's Memph in June from the Johnny Angel pic has the town whistling.... The Horn is s'posed to be getting \$166,000 for tootin' in 20th's Kitten on the Keys.... Betty Hutton broke everybody up at Para in a sequence calling for one of her famous gulps—the director asked her to repeat it. "Another swallow?" gulped la Hutton, "What is this? Capisano?"

Bettejane Greer Vallee is spotted in RKO's Scandals of '45.... Rudy is back on the same lot for the first time in 15 years.... Walt Disney signed Jimmy Basquette to a seven year deal and will start him off as "Uncle Remus".... Bing gets Ingrid Bergman for his leading lady in Bells of St. Mary's.

Van Johnson will sing in Metro's Early to Wed.... Frances Langford starts her star spot in PRC's Radio Stars on Parade in March.... Ginger Rogers and her Mom Lela will co-produce their own pics with release thru RKO.... Bob Haymes in Col's Blonde from Brooklyn.... RKO's coakin' Krupa for a two pix a year deal.

LOVE LIGHTS: Martha Stewart was gifted with a watch from Joe E. Lewis and you can hear it tickin' clear out here. Or is that her heart?... Mel Torme has Ann Gillis on his mind.... Krupa's singer Buddy Stewart eloped with Geraldine Cole after being old friends of a week.... Judy Garland and Dave Rose get their finals in June, then Judy and Vincente Minnelli will take each other for a sleigh ride in July.

Jerry Wayne and Evelyn Knight stay out nights together.... Deanna Durbin sings hi-C to Alan Curtis who ussta be married to hi-C Ilona Massey.... George Brent finds Dolores's music soothing even when her orch isn't along.... Ava Gardner has been tearing around with Peter Lawford but plans a trip east to wed Artie Shaw.

Helen Forrest finds Fred Brady lotsa fun.... Neal Day, the bashful engineer at KMPC sez jockey-twirler Bob Gillan picks those torch-records counts Vivi Janis, cute praise-agent of the Town House.

Pastor For Sepia Prom

Philadelphia—Reese DuPre, local race dance promoter still staging the proms at Mercantile Hall, grabbed off another outfit band for the sepia dancers when he offered Tony Pastor for a February 8 date. The only white bands attracting dancers at the race proms in the past six or eight years have been Charlie Barnet and Georgie Auld. DuPre figures that Pastor's music is designed for the appeal salvo enjoyed by Barnet and Auld, and if his guess is right, will promote other race proms with Pastor in other cities.

Chicago, February 15, 1945

Thornhill Plans for Post-War

New York—Claude Thornhill has his old job back.... That job is leading coming orchestra-composer-pianist in the navy since and under fire an portion of that timeless found time plans.

"I've got some ideas for a post-war," says. "I don't want 'em now for obvious reasons. I believe I've got a click."

Coming from T may be regarded more than scuttle into service, band that was widely public. It was of Glen Island Capes. Records by highly regarded smooth beauty.

With Shaw's After donning trousers and a coat he was with the Ranger band as piano

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Chicago, February 15, 1945



Thornhill Lays Plans for New Post-War Band

BRIGHT LIGHTS: A cork team with waxings. Bing is pal Bob Hope on recordings... Judy the first time finds record-seller spot "Lime Song" clanging 50 mark... Kay Carroll sez it's what's askin' her to be bad set of stage hit-nerves.

Joe's Make It Pepsi—posed to be a threat? Rum and Coca-to. That hot, hot air! Ark saw a sign over a which informed: "uts" . . . Erskine himself a new chirp, of Tucker and Effie canary, is talkable with Eddie Hey-

en, known to his family zikiah, has waxed 3-10 inchers for gss... Barney Big-recorded eight discs White.

With Shaw's Rangers

After donning bell-bottom trousers and a coat of navy blue, he was with the Artie Shaw Ranger band as pianist. This unit was organized in October 1942, moved out to Pearl Harbor later. When the Rangers were shifted

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This Is News

New York—If it's news when a man bites a dog, it's even more so when the cops round up a marijuana ring without dragging in the names of some jazzmen. A six-year Federal investigation here recently came to a smashing dénouement when three men and two chicks were grabbed as operators of the "most extensive, complete and vicious ring of marijuana distributors operating in the U. S." Details of the tea traffic so far have failed to bring up the name of anybody who ever sat in on a jam session.

To the South Pacific, Thornhill was ordered to stay behind and form his own orchestra. This outfit later moved out in small craft to entertain men on the big battle wagons at sea and now and then concerts were broken up by air raids.

Recently Thornhill was sent back to the continental U. S. to organize, from navy personnel, an all-navy show, including a small band and other entertainers, to give shows for personnel in forward Pacific areas ashore and afloat. As this is printed, the unit may be off there somewhere in the Pacific war area, giving tired fighters a treat.

New Show Lineup

Headliners in the outfit include Dennis Day, Jack Benny's former vocalist; Tommy Riggs (and Betty Lou); Jackie Cooper, the Graziano Brothers and Morton Abrams.

His band includes Ted Vesely on trombone, formerly with BG; Rollie Morehouse, clarinet; Fred Greenwell, tenor; Irving Boysrud and Frank Laurie, trumpets; Harold "Smoky" Stover, drums; John Fritz, bass and Bob Harris, guitar. Leonard Vannerson is manager-producer-director.

Thornhill, who enlisted as an apprentice seaman, is well qualified for his move up to Chief Musician. He formerly played piano in the late Hal Kemp's band, then was arranger for Andre Kostelanetz, Ray Noble, Bing Crosby and others before forming his own orchestra.

New Concert Planned For LA

Los Angeles—With movie town already jumping with jazz concerts and jam sessions as never before, the Musicians' Congress, which presented a notable "jazz panel" at its Institute of Contemporary Music last summer, has stepped into the picture again with plans for a "Spirituals to Swing" concert to be held here the latter part of February or early in March.

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